
The MCA Advisory

The Newsletter of Medal Collectors of America

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Coming Events

January 16, 2006, French Colonials and
Betts Medals I of John J. Ford, Jr.

May 2006 Betts Medals II of John J. Ford,
Jr.

October 2006 Indian Peace Medals I of John
J. Ford, Jr.

May 2006 Indian Peace Medals II of John J.
Ford, Jr.

Stack's auction schedule is published on
their website www.stacks.com since last
minute changes to the Ford schedule have
been known to occur unexpectedly.

From the Editor

Every year, MCA holds a meeting in conjunction with the New York International Show, which runs from January 11th through the 15th. This year there will be an added attraction: Stack's is auctioning the first tranche of John Ford's Betts medals on January 16th. Given the quality of the consignment and the quality of the cataloguer (Michael Hodder), the auction catalogue will become an important reference work on its own.

Our meeting will begin with the normal business items, including an update from the MCA Board on such pending items as a club medal and regional meetings. The slot normally reserved for a speaker will be devoted to the Ford auction. Hopefully Michael will consent to attend. He and other experts in the club will field questions and suggest approaches to this monumental sale. Given the wealth of material, it is hard to know where to begin—which is precisely the reason for organizing a discussion.

The Schuyler Medal

In our last issue, George Drost submitted a fascinating letter from Ely Parker pertaining to an engraved medal. Margie Hofer, curator of collections at the New York Historical Society, now writes that this very medal is in her cabinet. The NYHS catalogues the piece as follows:

"Oval cast and chased silver medal suspended on link chain with obverse facing bust-length portraits of King George II and Queen Caroline with royal

crown at center above; inscription (sic) around line border: 'George & Caroline. Kg: & Co: of ENGLD:'; crossed olive branches below at center. Reverse bears inscription: GANOUSSEACHERI | TGANIATARECHOC | TSCHIGOCHGO HARONIC | RACHWISTONISTONIS | HAJINKONIS' with date below 1750.

"Object History: This Indian medal was presented to Major General Philip Schuyler (1713-1804) by one of the last Mohawk Indian Chiefs. It was presented to them by the Provincial Government of New York in 1750 as a reward for bravery in England's wars with the French in North America. It bears the likenesses of King George II (reigned 1727-1760) and Queen Caroline (reigned 1727-1737) as is typical of those presented by the British government to Iroquois warriors for distinguished service in war.

We have challenged Margie for additional information concerning the medal because the description above does not ring true. The 18th century did not witness "the last of the Mohawk Indian chiefs"—the office continues on until the present day. The British did not award medals to warriors—that would have excited tremendous jealousy upon the part of the sachems. And this medal is not "typical of those presented by the British government"—William Johnson, who was then handling Indian affairs for the Province, bought his medals in lots of six for 32 shillings each and awarded them to chiefs only. Nor was the medal awarded in 1750 for "bravery in England's wars with the French," the last war having ended in 1748.

These comments are not to cast doubt on the authenticity of the medal. Rather, a somewhat different

explanation must be in order. *The Papers of Sir William Johnson* for 1749-1750 bears no mention of this medal that, as we suggest, would have been totally contrary to his well-established policies in any event. Thus, the sponsor of the medal would more likely have been Governor George Clinton or the New York legislature. If we can assume that the Indians named were indeed warriors (not chiefs) as Parker's letter concludes, then the sponsor is not Clinton who relied heavily on Johnson's advice in such matters. Thus, the sponsor more likely was the legislatures, who were in regular opposition to both men and who would have been free to do what they pleased. What then was the occasion? In 1750, the French and the New Yorkers exchanged captives for the war that ended in 1748. This was a dodgy process because it involved French captives held by Indians; French captives held by the New Yorkers, British captives held by the French and Indian captives held by the French. Perhaps the five named warriors were instrumental in the process either by acting as hostages or by effecting the rescue of some of the British captives when the French reneged.

Can any of our readers improve on this logic? —Ed.



P.S. General Philip Schuyler is one of the unsung heroes of the Revolutionary War. Despite having kept the Northern Army intact in its retreat from Fort Ticonderoga and despite having put it on a solid logisting footing he was sacked by Congress one month before it won a momentous victory at Saratoga.

The Medals of John F. Kennedy

(by Thomas F. Gates)

“We shall pay any price, bear any burden meet any hardship, support any friend, and oppose any foe, to assure the survival of Liberty.” This ringing quotation marked John F. Kennedy’s inaugural address as President on January 20, 1961. It is emblazoned upon the reverse of the bronze 70mm official inaugural medal designed by Gilroy Roberts and Frank Gasparro for Philadelphia’s U.S. Mint. Paul Manship designed another, the official medal of the 1961 inaugural committee. Struck by the Medallic Art Company, this 70mm silver and bronze issue features obverse a left profile of Kennedy, reverse the presidential seal.

In June 1961 the President met with Soviet Premier Khrushchev in Vienna, Austria, hoping to lessen the cold war threat of nuclear war. The talks were unproductive, the wily polemics of the Russian veteran politician kept his young adversary on the defensive. No medals marked this episode. However two years later President Kennedy more than redeemed himself with another European visit. He made the trip to reach out to the ordinary citizens of Europe and to reassure U.S. Allies of our nation’s will to defend them against possible Soviet aggression. On June 23, 1963, aboard Air Force One he landed at Bonn Airport. Tumultuous crowds greeted him. Three days later in Berlin the President visited the Berlin Wall, then moved on through ecstatic crowds to the civic center. There before a huge sea of faces he proclaimed “two thousand years ago the proudest boast was ‘Civis Romanus Sum.’ Today, in the world of

freedom, the proudest boast is ‘ICH BIN EIN BERLINER!’” a mighty roar erupted!

Echoing this heartfelt response to the words of America’s 35th president was the release by the Karlsruhe and Stuttgart state mints of the 40mm medal illustrated here. It was struck in .900 gold with a plain edge counter stamped for mint and fineness. Designed by Professor Albert Holl, its obverse bears a full face portrait of Kennedy. The reverse displays the Bundesrepublik’s Eagle in dominance over the arms of the cities on the President’s itinerary: the lion and cross of Bonn, Frankfurt-am-main’s crowned eagle, and the rampant bear of Berlin.

By mid-November, 1963, Kennedy confronted America’s commitment to war in Vietnam, Castro’s communist rule in Cuba, and, at home, unresolved problems in civil rights. To mend fences in Democratic Party politics and size up his personal popularity, he flew to Texas late in November. On the 22nd, bullets from an assassin’s rifle ended the 46-year-old President’s life.

One of the first of many medals to record this tragic event was a bronze 40mm issue designed by Professor Hanisch Consee in Dublin, Ireland, and struck in Canada. It has obverse a left profile of the subject, reverse a draped American flag over a ragged cross with the circumscription “He died for the sake of peace and freedom.” A bizarre release of Deutsche Numismatik in five different sizes in gold and silver faithfully reproduces a news photograph of the actual assassination. Lincoln mint’s *The Legacy of John Fitzgerald Kennedy* presents an album of 38mm individual medals in two thirty six piece sets, gold and silver, depicting the life and times of

the man from Hyannisport. John F. Kennedy remains the subject of continued medal strikings, at least 125 separate issues through 1970.



Why is 'Medal' a Four-letter Word?

(by D. Wayne Johnson) COPYRIGHT © 2005

WHY can't the public use the word "medal"? Is it because it would be confused with "metal"? I have observed—and I am certain you have observed the same — that whenever the word medal could be used invariably we find "medallion" instead.

We numismatists have a specific concept for "medal," but it appears the public has a fuzzy concept. It seems in the mind of many writers "medal" is a dirty word to be shunned, a four-letter word. We find "medallion" used everywhere, in everyday speech, in news reports, in descriptions of medals offered on the Internet, by organizations bestowing medals, of medal citations and many printed records. I found it once on a museum identity plate.

Granted we numismatists have two meanings for the word medal. It is both generic and specific and it has only to do with size, with diameter. Specifically a "medal" is a medallic item between 1-inch and 3 3/16-inch. Smaller than one inch it is a medallet. Larger than 3 1/6-inch is a medallion [up to 24-inch, then it is a tablet!].

We also sanction the use of "medal" to mean all these sizes, kind of an umbrella term, covering a medallic item of any size -- the generic "medal." But never a "medallion" for any item under that 3 3/16-inch (80mm in Europe). Everywhere "medallion" means large medal.

The most prominent example of this misuse I have found was on a medal bearing a portrait of a medal collector! Chris Schenkle and Bill Louth were close friends, both from Indiana and both members of several clubs in New York City. Chris was the noted sports broadcaster who collected medals of the American Indian. His collection was sold by Bowers and Merena November 1990. Bill was the head of Medallic Art Company that made a medal of Schenkle.

I don't remember who ordered it but in 1970 Medallic Art commissioned Edward R. Grove to model the Chris Schenkle Medal. Guess what? Obverse legend: THE CHRIS SCHENKLE MEDALLION. Medal size: 2 1/2-inch. It was a medal but reads medallion. Someone should have edited this before the die was made.

No, I think it's not the confusion with the word "metal." Instead the use of the term medallion for medal is because "medallion" sounds more special, more prestigious, more exclusive, possesses

more éclat. I won't say pompous, but I will say it sounds more elitist. But not to medal collectors. We should know the difference between the two terms and use the correct one.

THE SOCIETY OF MEDALISTS – 1941–1951

(by David T. Alexander)

Founding President, Medal Collectors of America

This installment of the definitive investigation of the saga of the Society of Medalists (SOM) will bring the detailed listing of varieties of the premier American fine art medal from 1941 through 1951. Readers are referred to the three preceding sections that have appeared in *The MCA Advisory* for the background history of SOM from its the founding by George Dupont Pratt in 1928-1930.

Each medal is listed and described in full, based on specimens actually observed by the author. It is almost certain that additional Edgemark and patina varieties exist, and they will be added to the listing if their owners will contact the author at *The MCA Advisory*.

The basic format continues with date, number of each medal in the series, artist's name and description of each side of the medal. A precise notation of edge configuration and edge marking, patina and any other distinguishing features follows for each issue.

MEDALLIC ART CO. EDGE MARKS OBSERVED

Most, but not all, SOM issues bore the full name of the Society and number of the issue: THE SOCIETY OF MEDALISTS ----- ISSUE. Frequently the date of original issue appears along with

the full name of the artist, for example, 1967 – HERRING COE. At a later date, the word SCULPTOR or SC. joins the name and Copyright symbol, ©.

A. MEDALLIC ART CO. N.Y. The Y is substantially thicker than other letters, particularly on its upright. This is possibly the oldest MACO edge marking, first seen on some COF pieces but remaining in use for decades after.

B. MEDALLIC ART CO. N.Y. BRONZE. Variable distance between N.Y. and BRONZE, occasionally measurably higher or lower.

C. Two lines: MEDALLIC ART CO. N.Y. BRONZE

D. MACO BRONZE

E. MEDALLIC ART CO. – DANBURY, CONN

F. © MEDALLIC ART CO – DANBURY CT. BRONZE

G. MACO-NY-BRONZE.

H. MACO. N.Y. BRONZE.

I. © 1993 FINE SILVER – MEDALLIC ART COMPANY - SPECIAL ISSUE SOCIETY OF MEDALISTS

J. © MEDALLIC ART CO -- .999 FINE SILVER

The last two edge marks (J and K), appear only on the few medals struck to accompany a Minneapolis, Minn. Telemarketer's offering of a coin and medal promotion involving the work of A.A. Weinman, Anthony DeFrancisci, and John Flanagan. This promotion's certificates bore the name and signature of "famous numismatic authority" Karl D. Hirtzinger. The degree of "authority" is revealed by the inclusion of Victor D. Brenner's *Motherhood Medal* as a SOM issue though it was actually issued by the Circle of Friends of the Medallion

some 20 years before SOM's birth. These so-called "SPECIAL ISSUE" medals are true "Silver Restrikes," not included by the supposedly complete mintage figures of the SOM silver issues noted earlier.

The events of World War II disrupted the even flow of the Society of Medalists, thanks to the Copper shortage that in the wider world gave the U.S. its Zinc-Steel Cents and Silver-Manganese Nickels. The 1943 Carl L. Schmitz and 1944 Richard Recchia medals appeared in aberrant sizes in pure silver, the first appearance of this metal in the SOM series.

After the war these two medals were eventually re-issued in the regular Bronze alloy but in remarkable small numbers. Silver was not encountered again until the 1970's, when the ambitious plan to re-create all SOM issues in full size and .999 Silver was introduced, as described in the first installment.

From the late 1940's on, the number of varieties of SOM medals decreases. Initial medal runs may have been large enough to provide supplied of already-struck medals for purchase of members just joining SOM, and with fewer years remaining in the program, fewer later strikes of existing designs were made with a resulting drop in patina and edge varieties being made as a result.

SOCIETY OF MEDALISTS: THE CATALOGUE

1941 #23. Joseph C. Renier. *Pro Patria, Pro Humanitate*.
849 Bronze struck.

Obv Head of a mother with closed eyes holding her child with a long hand, vertical legend *PRO/PATRIA*.

Rev Interesting squared composition of Prometheus chained at ankles and wrists to a rock, attacked at right by an eagle in the gods' punishment for his bringing of light to humanity, *PRO/HUMANI-TATE*, tiny crossed flaming torches, bar at right. Signature Joseph E. Renier. Sc. ©.

Joseph E. Renier was a native of Union City, New Jersey who studied at the Art Students' League in New York City and the American Academy in Rome. He was awarded the Prix de Rome in 1921 after extended study following his World War I ambulance service for the American Red Cross.

He studied under Hermon A. MacNeil (Standing Liberty Quarter MacNeil) and the exacting Adolph Alexander Weinman of Mercury Die and Walking Liberty Half Dollar fame. Another positive influence was sculptor Attilio Piccirilli, New York Italian-American activist in a circle that included the youthful military officer and Congressman Fiorello LaGuardia.

Renier's career covered decades, down to the time of the American Civil War Centennial, for which he designed the official medal portraying Generals Ulysses S. Grant and Robert E. Lee. He was a one of the "work horse" sculptors of the era, on call for medallic projects of all kinds. Rene P. Chambellan, Jeno Juszko and Julio Kilenyi were others whose like is not seen today.

Renier wrote that

"the underlying theme of this medal is the devotion of womanhood and manhood to country and to humanity... the woman tender but strong, who contemplates the future of her child with faith and hope, but also with apprehension. She must carry on her many sacrifices resolutely... with a faith born of her own courage." Her concerns were fully understandable in 1941.

"The reverse is the story of Prometheus Bound, whose contribution of light and civilization to mankind was made by his willingness to suffer and by his unfailing strength of will to resist the evil forces which sought to deter him from his purpose. Though the lives of many people receive their just recognition in fame and praise and glory, the great sustaining throb of life is to be found in the faith, hope and devotion of the millions of human beings... whose lives go by unsung."

He dedicated his medal "to all those who contribute something to life," as personified by Bayard Taylor's Pastoral Poem of Norway, entitled "Lars,"

*Though the name of Lars
Be never heard, the healing of the
world
Is in its nameless saints. Each
separate star
Seems nothing, but a myriad
scattered stars
Break up the night, and make it
beautiful.*

EDGE AND PATINA VARIETIES
OBSERVED:

1. Edge delicately beveled, THE
SOCIETY OF MEDALISTS TWENTY-
THIRD ISSUE 1941 --- JOSEF RENIER

SCULPTOR. Tan-gold. Edge B, small letters. In the artist's name, spelling is JOSEF, SOM literature renders the name as JOSEPH. Tan-gold patina
2. Edge sharply squared. SOM edge as last, Edge B but larger, squared and closely set letters. JOSEF as above. Tan-gold.

1941 #24 Erwin Springweiler. Arctic-Antarctic.

999 Bronze struck.

Obv Polar bear on floe looks up at flying Snow Geese, ARCTIC. Explorers' name form the legend, ☆ GREELY ☆
BARTLETT ☆ PEARY ☆ BYRD ☆.

Rev Group of four Emperor Penguins on ice above ANTARCTIC, four explorers' names. ☆ PALMER ☆ WILKES ☆
BYRD ☆ ELLSWORTH ☆.

One of America's great wildlife sculptors, Erwin Frederick Springweiler was born in Pforzheim, Black Forest, Germany in 1896. He moved to Havana, Cuba in 1922, settling in New York City in 1924. He studied in the Munich Academy of Fine Arts and later at the Beaux Arts Institute in New York. He served as assistant to sculptors Paul Manship and Herbert Haseltine.

He received the Lindsey Morris Memorial Prize from the National Sculpture Society in 1937. His widely acclaimed animal sculptures can be viewed in the New York and National zoological Gardens and among other medals he created are the George M. Cohan Congressional Gold Medal and the U.S. Naval Reserve Medal.

Describing his medal, the sculptor wrote in distinctly Germanic style, "In

creating this medal I was thinking of another world, a silent and cruel one, the regions around the poles of our globe, the endless ice wastes, the land of the midnight sun." He praised the men going to those desolate areas, "suffering untold hardships to widen our horizons, to enrich our science. In memory of these men my medal is meant."

"On the obverse the polarbear proudly raises his head surveying his domain, and in the background high flying snow geese indicate the coming of snow and winter to our latitudes. In the Antarctic (sic) the gentle penguins are holding a council, probably discoursing the strange visitor from another world."

EDGE AND PATINA VARIETIES
OBSERVED:

1. THE SOCIETY OF MEDALISTS
TWENTY-FOURTH ISSUE 1941 –
ERWIN SPRINGWEILER SCULPTOR.
Edge B, run over an errant SOM
inscription and reading MEDALLIC ART
CO. N.Y.TOR. Olive-gold patina.
2. SOM edge as last. Edge F. ending
DANBURY CONN. Yellow-bronze.

1942 #25. Janet de Coux. Thou
Sluggard, Go to the Ant.
767 Bronze struck.

Obv Lazy man asleep under a stylized tree, blazing sun overhead with a questing snail at left, THOU
SLUGGARD below.

Rev Three soldier ants communicating with antennae, legend GO TO THE ANT,
CONSIDER HER WAYS AND BE WISE.

Janet de Coux was a native of Gibsonia, Pennsylvania. At the time of her SOM medal, she was known primarily for her 1936 Association Prize from the Associated Artists of Pittsburgh, as Guggenheim Memorial Fellowships in 1938-1940 and had already been represented in the great outdoor sculpture center of Brookgreen Garden, Murrells's Point, South Carolina. This is perhaps her only collectible work today.

She published a proverb-poem with her medal,

*Go to the ant, thou sluggard;
Consider her ways, and be wise;
Which having no chief,
Overseer or ruler,*

*Provideth her meat in the
summer,
And gathereth her food in the
harvest.*

*How long wilt thou sleep, O
sluggard?*

*When wilt thou rise out of thy
sleep?*

*Yet a little sleep, a little slumber,
A little folding of the hands to
sleep;*

*So shall thy poverty come as a
robber,
And thy want as an armed man.*

Artist de Coux thought to see great wisdom in the ant. "The organization of an ant colony is so marvelous that man seems clumsy and aimless in comparison. We fight and die to maintain that which to them is the simple, direct working of a society... there have been three words used to describe the characteristics of the ant, they are, INDUSTRY, FORESIGHT and

COOPERATION. Do these ring with familiarity? I think they do, to each and every one of us."

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS TWENTY-FIFTH ISSUE

1942 – JANET DE COUX SCULPTOR.
Rounded rims, 5mm thick at 6:00. Light hematite patina. Edge B.

2. SOM edge as last. Graphite brown.
Edge B. Squared rims, 5.5mm thick rim, 6:00.

3. SOM edge as last. Bright golden. Edge G. Squared rims, 5mm thick 6:00.

1942 #26. Brenda Putnam. Flight.
759 Bronze struck.

Obv Nude youth kneels holding an airplane model held on high. A rising sun appears at the left horizon, date and signature r., 19-Circle/ BP/ 41/ ©.

Rev Dove in flight over fleecy clouds,
FLIGHT.

Brenda Putnam was born in Minnesota but her artistic career was centered in New York City. She studied at the Boston Museum School, the Corcoran Art School in Washington, D.C., and the Art Students League in New York. When her SOM medal was released she had already achieved the National Academy's Barnett Prize and its Watrous Gold Medal; the Avery Prize of the Architectural League and the Widener Medal of the Pennsylvania Academy.

American coin collectors admire her 1936 Great Lakes Exposition Half Dollar, often called the "Cleveland." Her

busts of musicians brought favorable notice as did her busts of Susan B. Anthony and Harriet Beecher Stowe at the Hall of Fame for Great Americans at New York University. She was author of *The Sculptor's Way*, a widely used handbook for students of sculpture and modeling.

Describing her *Flight* Medal, Putnam noted that "Although this medal is issued during a period when the entire world is engaged in a gigantic struggle on land, at sea, and in the air, the theme of the medal is not warlike. The lad is no warrior and the bird no eagle. Rather does the design concern itself with man's creative struggle to win supremacy in a vast new region, -- the air.

The war proves only too well the appalling destructive power of fighting and bombing planes. But beyond the war --- and there will surely be a beyond --- there are infinite possibilities for constructive and humanitarian activities in man's conquest of the air.

One side of the medal, therefore, pays tribute to every aspiring youth who fashions his model plane, and discovers for himself why it flies --- or doesn't. The other side shows a bird in effortless flight, -- the basic inspiration for one of man's latest and greatest achievements.

It might be noted here that the Putnam medal is one of a substantial number of SOM issues devoted directly or indirectly to Peace as a theme, a trend that continued through the strife-filled decades that were to follow.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS TWENTY SIXTH ISSUE 1942 – BRENDA PUTNAM SCULPTOR. Olive-tan patina. Edge B, BRONZE very close. Boldly beveled along lower rim, rev edge squared.
2. SOM edge as last, Edge B, tiny lettering. Bright Golden. Obv lower edge less boldly beveled.

1943 #27. Anna Hyatt Huntington. African Water Hole. 747 Bronze struck.

Obv African elephant feeding on sapling gripped in its trunk, AFRICA.

Rev WATER HOLE with Zebras drinking, Gnu walking away at r., Wart Hog drinking.

There is scarcely enough space to do even a cursory listing of the works and award achieved by Anna Hyatt Huntington. Spouse or Archer Milton Huntington, she shared his life-love fascination with and enrichment of numismatics, sculpture and Hispanic culture throughout the world. Foreign governments showered decorations on her, learned societies their highest honors.

New York City's Audubon Terrace was long the home to a pair of institutions to which the Huntington's were especially devoted, the Hispanic Society of America and the American Numismatic Society. There are to be seen her heroic bronze statue of El Cid Campeador and the amazing bas-relief of Don Quixote with its trenchant couplet,

so applicable to numismatic researchers and scholars,

*Shall Deeds of Caesar or Napoleon more truly ring
than Don Quijote's vapping?
Hath winged Pegasus more nobly trod,
Than Rosinante stumbling up to God?*

By 1942, Huntington had already received the 1915 Silver Medal of the Panama-Pacific International Exposition, the Saltus Medal of the National Academy of Design in 1920 and 1922; Medal of Distinction of the American Academy of Arts and Letters, 1930; the Pennsylvania Academy of Arts' Widener Medal, 1937. Her honors since that date were legion, and her work accessible to medal collectors includes her massive American Numismatic Society Centennial Medallion of 1958. Several of her finest sculptures are exhibited at Brookgreen Gardens, Murrell's Point, S.C., including *Battling Stallions*, which forms the reverse of Carl Paul Jennewein's 1970 portrait medal of Archer M. and Anna Hyatt Huntington, which hails them simply as *AMICI. HUMANI. GENERIS*, Friends of the Human Race.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS TWENTY-SEVENTH ISSUE 1943 – ANNA HYATT HUNTINGTON SCULPTOR. This specimen bears no maker's name. Tan gold patina.

2. SOM edge as preceding, plus Edge B in close, squared letters. Antiqued gold patina

WAR EMERGENCY BRINGS SILVER, 1943 - 1944

During 1943 the nation's wartime stockpile of Copper dwindled to emergency levels. The United States Mint created the Zinc-Steel Cent and the Silver-Manganese Nickel to reduce Copper use, later using recovered artillery shell casings for Cent coinage. On the medal front, a hundred unsold 1937 Franklin Delano Roosevelt Inaugural Medals were tossed on the Copper pile with the enthusiastic approval of FDR and his erstwhile Inaugural Medal Chairman, former Mint Director Robert Wooley. The Society of Medalists responded to the emergency by shifting to .999 Silver for two of its ongoing medallic issues

These were Carl L. Schmitz' Four Freedoms Medal, struck in 36.6mm diameter and Richard Recchia's *Ars Victrix* in large diameter, 77.1 mm. An interesting footnote to these medals was their re-issue long after the war in the standard SOM Bronze format. These Bronze issues are substantially more rare than their better-known Bronze counterparts.

1943 #28. Carl L. Schmitz. Four Freedoms.

Obv Couple in modern dress kneeling in prayer, orator in Colonial costume speaks to seated figures, one with left hand raised in non-violent rejection of the speaker's arguments, legend FREEDOM OF/SPEECH/RELIGION.

Rev Farmer standing with sheaf of wheat, calf watching seated woman

holding a healthy infant, FREEDOM FROM WANT AND FEAR.

Describing his medal, sculptor Schmitz wrote that he hoped to bring to life the Four Freedoms annunciated by President Franklin Delano Roosevelt and British Prime Minister Winston Churchill in the Atlantic Charter, a theme of inestimable value in boosting the Allied war effort. This medal provided the same kind of concise expression as illustrator Norman Rockwell achieved in his dramatically simple depictions of American life to symbolize the Four Freedoms. Schmitz skillfully brought together scenes from the Colonial and modern eras to symbolize America's role in the development of the concept of human rights, the nation's agricultural riches and its human resources. "It is fitting that we, who have enjoyed the full measure of the Four Freedoms should be the instrument by which these rights of man are proclaimed. The Task is hard, but with faith in ourselves and our fellowman, it will be done."

Schmitz was born in Metz (then part of the German Empire) in 1900, coming to the U.S. in 1923. He began the study of art in Munich under two of Germany's great medallic sculptors, Josef Wackerle and Munich School luminary Maximilian Dasio. After study as the Beaux Arts Institute of Design in New York City he was an assistant to C.P. Jennewein, Carl Milles and Paulanship. He art credentials could only be called impressive.

Collectors know him from the design of the Delaware Tercentenary Half Dollar; heroic statuary by Schmitz appears in public buildings from New

York to San Francisco and at the 1937 Paris and 1939 New York World's Fairs.

EDGE AND PATINA VARIETIES OBSERVED:

TYPE I: .999 SILVER, 36.6mm. 796 Silver struck.

1. 2.5mm thick rim, Edge incuse FINE SILVER, no maker's name or serial number.
2. 2.8mm thick rim, MEDALLIC ART CO.NY., 999+ PURE SILVER, no serial number.
3. 2.5mm thick rim, tiny MEDALLIC ART CO.NY . 999 FINE SILVER #28.

TYPE II: Post-War Bronze, 73.5mm. 100 Bronze struck.

1. THE SOCIETY OF MEDALISTS 28TH ISSUE 1943 CARL L. SCHMITZ, SC. ©. Edge F. No varieties observed of this very small Bronze issue.

1944 #29. Richard Recchia. Inspiration, *Ars Victrix*.

Obv Herm-type male bust facing upward against massive stylized wings, legend ALL – PASSES • ART ALONE ENDURING STAYS TO US, inscription at l. / THE BUST/ OUTLASTS/ THE/ THRONE, exergue THE COIN • TIBERIUS.

Rev A nude youth leaps with outstretched arms into starry sky with hills, clouds and rays in background, legend TOO LOW THEY BUILD • WHO - BUILD BENEATH THE STARS.

According to artist Recchia, poetry was his principal guide in creating this

medals struck. Its theme of Inspiration and Aspiration were suggested by Henry Austin Dobson's *Ars Victrix, Art the Victor*. "The bust... shows the man's mind stretching upwards, to and beyond the flight of the wings of imagination and passing time and depicting man's dreams seeking higher realms of inspiration."

Night Thoughts by Edward Young provided "the idea portraying in the figure of aspiring youth, standing on a pinnacle high above his fellow men, and straining his every muscle towards the stars which symbolize the future and the intense longing of his soul to reach the summits.

The background of mountains and water represent the earth, and the rolling clouds and light rays are aspirational symbols... This theme is one outside of all propaganda and one I have always wished to delineate. Though one may never reach the heights to which his spirit soars, he may still be able to contribute something which will make the world seem a better place because of his having lived in it."

Recchia was born in Quincy, Massachusetts, and began a long career with study under two greats, Daniel Chester French and Bela Lyon Pratt to whom he was assistant for nine years. He received the Boston Museum School's Kimball Prize three times, setting the stage for such other significant awards as the Lindsey Morris Memorial Prize of the National Sculpture Society and the Watrous Medal of the National Academy of Design. His sculpture ranged from his whimsical Baby and Frog fountain to an equestrian likeness of Vermont's General John Stark.

EDGE AND PATINA VARIETIES
OBSERVED:

TYPE I: .999 Silver, 50.1mm. 796 Struck.

1. Edge incuse FINE SILVER only, no maker's name. This is the only variety observed. This silver patina appears liable to deterioration.

TYPE II: Bronze, 73.5mm. 150 Struck.

1. THE SOCIETY OF MEDALISTS 29TH ISSUE – MAY 1944 RICHARD RECCHIA SC, ©. Edge F. Tan-gold patina, notably sandblast surfaces, single variety observed of this small Bronze issue.

1943 #30. Mahonri Young. Riggers and Riveters.
710 Bronze struck.

Obv 'High iron' workers riding steel beam swinging from crane's iron ball, RIGGERS. What appears a steel manufacturer's logo at right end of the beam is circular MY signature.

Rev Two steel workers riveting an I-beam while another heats the rivets at right, RIVETERS.

Descended from Mormon pioneers, Young was born in Salt Lake City and was a newspaper artist and photo engraver before embarking on a career in sculpture. He studied at the Art Students League in New York; at Paris' École Julian, Collorossi and Delacour Academies. Up to 1944, his awards included the Helen Foster Barnett Prize of the National Academy of Design, Silver Medal for Sculpture at the 1915

Panama-Pacific International Exposition; first prize for sculpture at the 1932 Los Angeles Olympic Games.

Western statuary includes the famed Sea Gull Monument at Salt Lake City; statues of Mormon leaders Joseph and Hyrum Smith; and that of Father Kino for his monument in Tucson, Arizona. Paris was the site of his *Monument aux Morts* and that city's Carnavalet Museum exhibited Young's watercolors.

The artist wrote, "Believing that design, and after that, drawing, is the fundamental fact in the plastic, graphic and pictorial arts, I have not hesitated to work in all of them." He stressed the great importance of observation to his art, which drove him to seek out and study medal collections in France, Italy and England.

His fascination with modern steel construction dated from 1912 when he watched the demolition of old brownstone houses and the erection of a modern skyscraper across the street from his studio in the Miller Building on New York's 64th Street. Labor was the theme he finally chose for his SOM contribution, modeling no fewer than three designs for selection by the SOM committee.

EDGE AND PATINA VARIETIES OBSERVED:

1. 30th ISSUE S of M, no maker's name, an edge inscription unique to early strikes of this medal alone. Industrial brown patina, 4.9mm thick at rim. This is a matte, dull finish unlike any in SOM up to this point.

2. THE SOCIETY OF MEDALISTS THIRTIETH ISSUE 1943, MAHONRI YOUNG SC. (No ©). Distinctive glossy graphite brown, 5mm thick at rim. Edge B.

3. Same SOM edge plus maker's mark A in tiny letters. Clear light brown with gold overtones, 72.7mm, 5mm thick at rim.

1945 #31. Rene P. Chambellan. For Conquer We Must.
1,501 Bronze struck.

Obv Flag-raising on Mount Surabachi from T. Rosenthal's famous photograph, IN TRIUMPH/ SHALL WAVE.

Rev Sword with hilt up, victor's palm, FOR CONQUER - WE MUST.

The reality of war had definitely arrived with this powerful design. Artist Chambellan wrote, "One of the basic purposes of the medal is to commemorate important events... the soul-searching group of the flag-raising on Mt. Surabachi in Iwo Jima has captured for all time one of these memorable heroic flashes."

To Chambellan, America's history had been punctuated by many such events and moments, adding "It is fitting that this spontaneous expression crystallizing all our hopes and desires should be preserved for posterity in one of the most imperishable mediums we possess, that of the medal." His inscriptions were taken from the National Anthem as especially fitting for the Second World War.

Born in West Hoboken, New Jersey in 1893, Chambellan was a pupil

of Solon Borglum. He studied at Paris' École Julian, serving for two years overseas in World War I. With Solon Borglum he created the Pershing Stadium at Vincennes, France. Active as an educator, he lectured at Yale University and headed the Sculpture Department of New York University for four years. His sculpture appears on a variety of public buildings on the East Coast and in the Midwest.

He created a number of award medal designs including the American Library Association's John Newberry and Caldecot Medals; Westinghouse Order of Merit and National Association of Manufacturers' Pioneers Build America Plaque.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS THIRTY-FIRST ISSUE 1945 RENE P. CHAMBELLAN SCULPTOR. Edge A. Olive-gold patina.
2. Same SOM inscription, Edge G. Bright gold patina.

1945 #32. Berthold Nebel. World Unity or Oblivion.
839 Bronze struck.

Obv American infantryman gives water to a wounded comrade, exergue Circle with BN/ ©.

Rev Atomic bomb mushroom cloud looms over acres of corpses, WORLD UNITY OR OBLIVION.

The artist wrote "Modern warfare has developed to such a degree that civilization may vanish from the earth

unless there is to be better understanding among nations, and this medal was designed to help impress that thought which, I believe, is uppermost in our minds. His obverse is self-explanatory, the reverse, "represents an explosion intended to destroy enemy forces, but which also obliterates whole communities... besides the soldier, the atomic bomb is a symbol of the most modern type of warfare. In the foreground I have shown the disaster caused by the tremendous force of such an explosion."

Nebel was born in Switzerland in 1889, studying at Mechanics Institute, Art Students League, National Academy of Design and at the American Academy in Rome, where he won the *Prix de Rome* in 1914-1917. His heroic sculptures appear in public buildings from Hartford, Connecticut to Washington, D.C.; from New York City to Brookgreen Gardens, South Carolina including nine limestone panels representing historic invaders of Spain at the Hispanic Society of America at Audubon Terrace in New York City.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS 32ND ISSUE 1945 – BERTHOLD NEBEL SCULPTOR. Edge C. Tan-gold patina, 3.5mm thick at 12:00.
2. Same SOM edge, 4mm thick at 12:00. Glossy golden patina.

1946 #33. Joseph Kiselewski. World Peace.
802 Bronze struck.

Obv Peace in flowing tunic hovers on clouds before world globe, sans-serif legend WORLD PEACE.

Rev Dove and olive spray on book in rays, PEACE ON EARTH AMONG MEN OF GOOD WILL. Tiny JK/ ©.

“Shortly after V-J Day, while designing a medal for the Society of Medalists, the first idea that came to me was ‘World Peace,’ which naturally was on everybody’s mind and, therefore, very timely. The war was over, the misery and horror had gone. I have tried to portray a simple and cheerful ‘World Peace’ which would rest the mind from the dismal past and look only to the bright future.”

The figure of Peace floated over all countries, uniting them as the new United Nations Organization was attempting to do, while the dove, branch and book were to symbolize Peace, Knowledge and Education, which the artist called “the guards of permanent peace. His reverse quotation was taken from the Douay Version of the New Testament.

Kiselewski studied at the Minneapolis School of Art, National Academy of Design and Beaux Arts Academy, New York City; Ecôle Julian on Paris; and American Academy in Rome. He received the Prix de Rome 1926-1929, the Beaux Arts Paris Prize, 1925-1926; and the Watrous Gold Medal, 1937. He created a wealth of outdoor sculpture, much of it religious in nature, although his Seahorse Fountain at Brookgreen Gardens and work for the 1939 New York World’s Fair are examples of secular themes. He designed the Good Conduct Medal for the U.S.

War Department that is still awarded today.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS THIRTY-THIRD ISSUE. 1946 JOSEPH KISELEWSKI, SCULPTOR. Edge C. Ruddy red-tan patina.

2. Same SOM inscription, Edge F. Dark Graphite brown.

1946 #34. Sidney Waugh. Nameless in Worthy Deeds. 1,812 Bronze struck.

Obv Brawny farmer with shovel, produce on shoulder and wife at harvest time, recessed outer border bears relief legend, HAPPY ARE THOSE WHOM PRIVACY MAKES INNOCENT.

Rev Blacksmith bent over as he shoes a harnessed draft horse, TO BE NAMELESS IN WORTHY DEEDS/ EXCEEDS AN IN-/ FAMOUS HISTORY.

With its broad, flat planes and obverse incuse-relief style, Waugh’s medal is one of the most distinctive in the SOM series, and undoubtedly one of the finest of the philosophical themes chosen by so many early medalists in this series.

In his “Note on a Medal,” accompanying the 34th issue, the artist wrote, “The theme of this medal is based on two quotations from the essay *Urn Burial* by Sir Thomas Browne (1605-1682), considered by many to be the greatest prose writer of the Elizabethan Period... the author of the famous *Religio Medici*, the first work in the English language dealing with the ethics of medical

practice. As well as being a writer, he was a well known physician and scholar."

Writing in the third person in his unusually brief artist's message, Waugh stated, "The pastoral character of the themes chosen for this medal might be taken as indicating the sculptor's reaction to his military experiences, but the original designs were, in fact, begun more than a year before the war." Reviewers at the time believed that the "infamous history" noted on the medal were an obvious reference to the just-finished careers of such 20th century figures as Mussolini and Hitler and to the ongoing depredations of Soviet dictator Josef Stalin. If, indeed, Waugh had planned the medal more than a year before September 1, 1939, these figures and their influences would have been an even more powerful source of inspiration.

Waugh was born in Amherst, Massachusetts, in 1904. He was educated at Amherst College, receiving his Master of Arts *honoris causa* and later studied at Massachusetts Institute of Technology. In Paris he studied at the Ecôle des Beaux Arts, where he was both pupil and assistant to Henri Bouchard.

He was awarded Bronze and Silver Medals of the Paris Salon, the *Prix de Rome* and the Medal of the Institute of Graphic Arts in New York City by the date of his SOM Medal. His work with public buildings ranged from the Alumnae Building of Smith College to the Pulaski Monument in Philadelphia. During service as an Intelligence officer in World War II, Waugh received two Croix de Guerre, the U.S. Silver and Bronze Stars and seven battle participation stars.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS THIRTY-FOURTH ISSUE 1945 – SIDNEY WAUGH SC. Edge A, with huge doubled Y,
2. Same SOM edge, Edge B, close BRONZE. Very light tan patina.
3. Same SOM edge, Edge F. Golden patina. Edge F.
4. Same SOM edge, no maker's name. Smooth golden patina. 4.5mm rim.

1947 #35. Bruce Moore. Vigilance or Destruction.
764 Bronze struck.

Obv Doe with ears forward guards prancing fawn, ETERNAL VIGILANCE.

Rev Vulture roosting near stripped rib cage and skeletal tree, DESTRUCTION.

In his message From the Artist, Moore wrote, "In the wild, vigilance is a safeguard against destruction by the predatory species of the animal world. Man, too, must be ever vigilant to protect himself and his liberties from destruction. I have chosen the deer as a symbol of vigilance, sine this animal could not survive without its keen perception of approaching danger. The vulture, following in the wake of moral and material chaos, symbolizes destruction.

Moore was born in Kansas in 1905 and studied at the Pennsylvania Academy of the Fine Arts under Charles Grafly and Albert Laessle. His awards were many, including the Cresson European Traveling Scholarship and Widener Gold Medal of the Pennsylvania

Academy. His wildlife sculpture was widely admitted and exhibited in such locales as Brookgreen Gardens and the Wichita and Pennsylvania Art Museums.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS THIRTY-FIFTH ISSUE 1947-BRUCE MOORE. SCULPTOR. Edge D, Maker's name in two lines. Rounded rims, Olive-gold patina.
2. Same SOM and maker's edge inscription D. Distinctly squared edges, brighter tan-gold patina.
3. Same SOM edge, beveled rims. Edge G. Bright gold.

036 Wise & Foolish Virgins. By Henry Kreis, sc. W/B. 599 Struck.

Obv Large female figure gazing intently left, four small figures holding oil vessels at r., THE WISE/ VIRGINS.

Rev Five foolish Virgins standing and sitting on stair with two sleek cats, 8-line poem by Alfred Lord Tennyson,

THE FOOLISH VIRGINS

*“NO LIGHT HAD WE, FOR THAT WE
DO REPENT,
AND KNOWING THIS THE
BRIDEGROOM WILL REPENT.
TOO LATE, TOO LATE, YE CANNOT
ENTER NOW.”*

*“NO LIGHT, SO LATE, AND DARK
AND CHILL THE NIGHT,
O LET US IN, THAT WE MAY FIND
THE LIGHT.*

*TOO LATE, TOO LATE, YE CANNOT
ENTER NOW.”*
TENNYSON

© HENRY KREIS.

This reverse presented the longest inscription of any SOM medal in the series' full span. Kreis was born in Germany in 1899, studying in Munich when that Bavarian capital was the center of a dynamic school of medallic art. That included Karl Goetz, Maximilian Dasio Ludwig Gies and many more. Coming to the U.S., Kreis studied at the Beaux Arts School of Design in New York City.

His awards as of 1947 included the Lindsay Morris Sterling Memorial Prize and George D. Widener Gold Medal in 1942. His coin and medal was extensive, including three commemorative Half Dollars, the 1935 Connecticut Tercentenary, 1936 Senator Joseph T. Robinson - Arkansas Centennial and the Bridgeport Centennial. Well-known medals by this artist include the 1935 Connecticut Tercentenary official 1939 New York World's Fair Medal and the Medal of Honor of the National Sculpture Society.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS 36TH ISSUE 1947-HENRY KREIS.SCULPTOR. (no space between KREIS and SCULPTOR). Edge B. Muted tan-gold, 3.8mm thick at 12:00.
2. Same edge, distant BRONZE. Brighter gold, 4.6mm thick at 12:00.

1948 # 37. Michael Lantz. Blessed are the Meek.

730 Bronze struck.

Obv Dotted border surrounds standing St. John in camel-hair tunic baptizing Jesus in the Jordan River, four-dot stops punctuate, BLESSED • ARE • THE • MEEK • FOR • THEY • SHALL • INHERIT • THE • EARTH.

Rev Nude Salome holds St. John's severed head, prancing stallion in background, minute MICHAEL LANTZ 48 © at base.

In "From the Artist," Lantz retold the Biblical story of John and Salome, a classic in the battle of good and evil. "I use 'Blessed are the Meek...' from the Book of St. Matthew, Chapter 5, as one of the 11 quotations taken from Christ's Sermon on the Mount. In a world of chaos, its meaning is vital and everlasting.

The story of 'John and Salome' is known to all, how she danced before King Herod and her wish to have John the Baptist beheaded. The legend of 'Salome and Herodias' tells of their exile by King Herod and their flight into Spain. While crossing a frozen river, the ice broke and Salome's head was caught in the frozen ice – she met her death in the same manner as John the Baptist."

Lantz was born in New Rochelle, NY in 1908 and studied at the Beaux Arts Institute of Design and National Academy of Design in New York City. He served as assistant to sculptor Lee Lawrie, and received the Bronze and Silver Medals of the Beaux Arts Institute and the Mrs. Louis Bennett Award in 1947; his equestrian groups took second prize in the competition for statuary at

the Federal Trade Commission Building in Washington, D.C.

This medal's original tapered, beveled rims gave it an unusual thin appearance and its sans-serif lettering was also very distinctive. Lantz' unique style appears on other medals that are highly collectible, notably his Hall of Fame for Great Americans Medals honoring Nathaniel Hawthorne, Andrew Jackson, Edgar Allen Poe, William T. Sherman and Harriet Beecher Stowe.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS THIRTY-SEVENTH ISSUE 1948 – MICHAEL LANTZ. SCULPTOR Edge C. Glossy olive-tan patina. Beveled, tapered edges, 4.3mm at 12:00 (8.5mm at thickest point near center).

2. Same SOM edge inscription, Edge G. Graphite-brown with silvery flecks. Boldly squared obverse rim, 6mm thick at 12:00, 12.7mm at thickest point near center.

1948 #38. Thomas LoMedico. Pursuit of Happiness.
727 Bronze struck.

Obv Farming family working the harvest, toddler in tree watches gathering wheat into sheaves, PURSUIT OF HAPPINESS.

Rev Shirtless stevedores loading ship, GOOD WILL TOWARD MEN, LO MEDICO © below bale.

Lo Medic's 'From the Artist' was exceptionally terse, "Since time immemorial man's behavior has been

motivated by two major objectives. One is his desire to gather the fruits of his labor in peace, dignity and freedom. The other has been to establish a bond of kinship between himself and his fellow man."

His commissions included a heroic size Family Group that won the Metropolitan Life Insurance Company competition for sculpture at the 1939 World's Fair; Artists for Victory gave him first prize for his 'Wings for Victory, Spirit of Aviation,' and he designed the Herbert Adams Memorial Medal for the National Sculpture Society.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS

THIRTY-EIGHTH ISSUE 1948 –
THOMAS LoMEDICO.SCULPTOR.

Edge B. Lightest tan patina. 4.4mm at
6:00.

2. Same edge inscriptions. Gold-tan
4.1mm thick at 6:00.

3. Same edge. Bright gold, 4.9mm at
6:00.

1949 #39. Adolph Alexander Weinman.
785 Bronze struck.

Obv Patriarchal nimbate God creates
nude Man, rising sun left, incuse
GENESIS in exergue, ligate AW/© at
right. .

Rev Veiled Norn spinning web from
distaff, the resulting thread held by
winged Eros at r., exergue bears incuse
WEB OF DESTINY.

In his very short comment 'From
the Artist,' Weinman stated, `` as a rule

an artist finds it far more difficult briefly
to express that which has taken much
thought and effort to compose within the
limits of a circle, but for 'Genesis' look up
chapter one in your Bible. I could not say
it nearly so well.

As to the 'Web of Destiny,' that
should be easily interpreted. The little
fellow is Eros, who can perform more
miracles in guiding the strands of
destiny than any other power known to
man"

Unquestionably among the giants
of American sculpture, Weinman was
born at Karlsruhe, Grand Duchy of
Baden, in 1870. He came to New York in
1880 and was apprenticed to a carver in
wood and ivory and attended night
classes at Cooper Union. He studied at
the Art Students League and entered the
studio of Philip Martiny, later working
with Augustus Saint Gaudens and
Daniel Chester French,

In 1904 he opened his own studio
and created the 'Destiny of the Red Man'
for the Louisiana Purchase Exposition.
He excelled in statuary and heroic
sculpture including 'Riders of the Dawn'
at Brookgreen Garden. Numismatists
know him for two of the greatest coin
designs of American history, the 1917
Winged Liberty or Mercury Dime and the
Walking Liberty Half Dollar. His 1905
Inaugural Medal for President Theodore
Roosevelt is probably the most sought-
after of that series.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS

THIRTY-NINTH ISSUE – ADOLPH A.
WEINMAN.SCULPTOR. Edge B.

Lightest tan patina, diameter 73mm, 4mm at 6:00.

2. Same edge. Bright golden patina, 72mm, 4.8mm at 6:00.

3. Silver, 82.8mm, 6mm at 6:00. Edge K, © MEDALLIC ART CO - .999 FINE SILVER SPECIAL EDITION. SOCIETY OF MEDALISTS. This is truly an aberrant re-creation, using a larger diameter than any regular issue SOM medal.

1949 #40. Leo Friedlander. Harmony Creates Tranquility. 797 Bronze struck.

Obv Lyre playing maiden stands on rolling landscape with upswept trees, odd perspective of farm buildings r., HARMONY.

Rev Farm family in foreground gaze toward house and steeple under cloud-like or upswept trees, ox and plow, fence at right apparently climbing a vertical precipice, CREATES/ TRANQVILITY.

In 'From the artist,' New York artist Friedlander writes, "On the one side of my medal is a singing maiden with a lyre, in a setting of natural fields... Harmony. On the reverse side, the contented workers in the field express harmony in cooperation with nature in the cultivation of the soil. The church and home in the background suggest the spiritual life; thus I have tried to express the perfect balance: work, love and play, which invites I believe and creates in man's mind and heart, 'Tranquility.'"

Born in 1890, Friedlander studied at the Ecòles des Beaux Arts at Brussels and at Paris; his studies at the American Academy in Rome brought him the *Prix*

de Rome in 1913-1916. He was honored for his equestrian group 'Valor' at the 1926 Independence Sesquicentennial Exposition in Philadelphia; Elements and Pylon of the Social Sciences Building of the 1933 Century of Progress Exposition in Chicago and his 'Freedoms' in the Central Esplanade of the 1939 New York World's Fair.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS FORTIETH ISSUE 1949 – LEON FRIEDLANDER.SCULPTOR. Edge B. Glowing faint rose.
2. Same SOM and maker's edge. Metallic brown, obverse silvery sheen, copper-gold center.
3. Same SOM and maker's edge. Clear matte gold with lightest coppery highlights.
4. Same SOM and maker's edge. Glossy red-rose, metallic brown at obverse right.

1950 #41. Donal Hord. Man Must Sow to Reap. 725 Bronze struck.

Obv Kneeling American Indian sowing with digging stick at 'dark of the moon,' spirits weaving moonlight into threads above, MAN MUST SOW.

Rev Indian seated in circle on rainbow holding two, TO/ REAP.

In his 'From the Artist,' Hord wrote, "The corn-planters of America were responsible for the great pre-Columbian civilizations and the survival of the early European immigrants. – hence the Amerindian planting with digging stick in hand on the obverse side.

A license was taken in the background – portraying literally ‘dark of the moon,’ the favorite planting time of our white forebears. The reverse side; the sun above the rainbow personifies the moisture and heat bringing to fruition the planter’s efforts.”

Born in Wisconsin in 1902, Hord proudly identified himself with San Diego, California after 1916, attending Santa Barbara School of the Arts, where he mastered the technique of lost-wax casting taught by Scottish artist Archibald Dawson. He studied ancient and modern Mexican art in Mexico, 1928-1929.

Hord became one of California’s pre-eminent sculptors in many materials, including Bronze, lignum vitae, mahogany, obsidian, diorite, jade, marble and terra cotta. His 160-pound Apple green jade figure of Lady Yang Kuei-fei as a highlight of art exhibited at the American Institute of Arts and Letters in New York City.

EDGE AND PATINA VARIETIES
OBSERVED:

1. THE SOCIETY OF MEDALISTS 41ST
ISSUE 1950 –

DONAL.HORD.SCULPTOR. Edge B.
Pale metallic-olive.

2. Same edges. Plain tan-gold.

3. Same edges, Edge B. Glossy lacquer
gold shows bright reliefs, deeper fields.

4. Same SOM edge, Edge A. Gold with
hints of palest rose.

5. Same SOM edge, Edge F. Palest rose-
gold with faint purple highlights.

1950 #42. Cecil Howard. Peace is Life,
War is Death.

842 Bronze silverplate struck.

Obv Parents holding baby, daisy at l.,
wheat r., PEACE/ IS/ LIFE.

Rev Burning landscape with steeple,
gaping-jawed skull, WAR/ IS/ DEATH.

“From the Artist” states “The theme of this medal is so obvious as to demand very little explanation. I should like to say, however, the ‘Life’ and ‘Death’ as here used, are intended to mean not only physical life and death, but the preservation or destruction of civilization and moral values as well.

The dilemma of War versus Peace, with which my generation is now faced for the third time, should not be a national, but a human problem, and can only be solved by the human race as a whole.”

Artist Howard was born at Niagara Falls, Canada, moving to the U.S. at age two and becoming a naturalized citizen at age 8. He studied at the Art Students League, New York, 1901-1905 and at the Ecòle Julian in Paris 1905-1908. He received the George D. Widener Medal in 1944, Grand Prix for Stone and Grand Prix for Bronze in Paris, 1937 and was a Chevalier of the Legion d’Honneur.

Among his heroic sculptures are French war monuments at Hautôt-sur-Mer and Ouveille-la-Rivière and the bust of Walter Reed at the Hall of Fame for Great Americans, New York.

EDGE AND PATINA VARIETIES
OBSERVED:

1. THE SOCIETY OF MEDALISTS 42ND
ISSUE 1950 – CECIL

HOWARD.SCULPTOR. Edge B, close
BRONZE. Silverplate with bright silver
highlights, antiqued background.

2. Same SOM edge. Maker's Edge B, small, distant BRONZE. Highly distinctive deep matte platinum-silver.

1951 #43. Albert Wein. Creation, In the Beginning
725 Bronze struck.

Obv Standing angular God creating man and woman, planets, stars with quote from Genesis, IN THE BEGINNING GOD CREATED THE HEAVEN AND THE EARTH.

Rev Seated God with compass, the Great Architect, AND GOD SAW EVERYTHING THAT HE HAD MADE, AND, BEHOLD, IT WAS VERY GOOD.

"In this medal I have attempted to portray the Creation," Wein wrote in 'From the Artist.' The two sides were intended to depict the omnipotent power and the awesome tranquility of the Creator, "I have tried to show the majesty and power of these lines from the Bible." This medal certainly displays the characteristic angularity of Wein's style at its finest.

Born in New York in 1915, Wein studied at the Maryland Institute, Baltimore; Beaux Arts Institute, National Academy of Design and Grand Central Art School, New York City. He won numerous awards up to 1950, including the Louis Bennett Prize in the National Sculpture Society Bas-relief competition; Lindsey Morris Prize of the same society; Prix de Rome, 1947-1948; Tiffany Foundation Grant for Sculpture; First Prize Sculpture, Hudson Valley Art Association, 1949.

Collectors may be familiar with Wein's 1960 Medallic Art Co. 60th

Anniversary Medal, apparently originally submitted in the competition for the 50th Anniversary. The 50th Anniversary Medal actually issued was by Bruno Mankowski, and Wein's design finally saw striking 10 years later. MACO anniversaries showed what might be called "mathematical angularity," with the firm's 25th Anniversary celebrated in 1928, 50th in 1950 and 60th in 1960!

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS 43RD ISSUE – 1951 –ALBERT WEIN SCULPTOR. Edge B, small BRONZE. Tan-gold, one variety observed thus far.

1951 #44. Wheeler Williams. Peace on Earth.
750 Bronze struck.

Obv Madonna and Child, anepigraphic.

Rev Lamb resting in field, PEACE ON EARTH.

In 'From the Artist,' Williams revealed that the obverse was originally conceived for a Monument to Peace, planned "before the cold war activities of former allies so dimmed the hopes of mankind that World War II might prove to have been the last great conflict of arms. My conception of the Christ child enthroned on his mother's shoulders, rather than cradled in her arms, appealed to me so strongly that I essayed the translation of this detail... to medallic form and was glad to undertake to design a reverse for this purpose.

In a delightfully humorous description of his adventures with this reverse, Williams revealed that the model was a week-old Dorset lamb named Darby, loaned by architect and vice-president of the National Sculpture Society James C. Mackenzie.

“This little Dorset ram proved the most beguiling of all the sundry animals who have been my studio guests (from leopards to sea lions) as models. However, in spite of Darby’s good intentions, his curiosity and activity made it expedient to first make a model in the round in terra cotta clay, where the big forms could be set down more surely and quickly... Darby left us to attend school with a little girl on Long Island.”

I am delighted to learn that the issue of this medal will coincide with the Christmas season and hope that it will carry its message of peace, hope and cheer to all members of the Society of Medalists, whose appreciation of this phase of American sculpture has meant so much to its continued development.”

Wheeler Williams was born in Chicago in 1897. He studies as a child at the Art Institute of Chicago. Later studies took him to Phillips Exeter, Yale and the Harvard Graduate School of Architecture. He studied sculpture at the Atelier Coutant of the Ecôle des Beaux Arts, Paris.

His roster of outdoor and garden sculpture, architectural and monumental work, portrait busts and medallic sculpture up to 1951 was enormous. His medallic work included the John Flanagan Medallion of the Century Association, the Stephen Potter Medal of Phillips Exeter and American Spirit Honor Medal for the U.S. Army. He

served as president of the National Sculpture Society and the Fine Arts Federation of New York.

EDGE AND PATINA VARIETIES OBSERVED:

1. THE SOCIETY OF MEDALISTS – 44TH ISSUE – WHEELER WILLIAMS.SCULPTOR. Edge B, small distant BRONZE. Metallic light brown
2. Same edge markings. Brighter tan-gold.

TO BE CONTINUED ...

Letters to the Editor

Mr. Adams,

Sorry to have missed the grand get together in what we in the East Bay call “The City.” As the coin collectors gathered, into the golden gate came a splendid procession of sailing vessels. As one of my major delights with living here is covering the Embarcadero—San Francisco waterfront—the conflict put me at a vantage point on Pier 30-32 witnessing the magnificent sight of billowing sails beneath the Golden Gate Bridge. I did have about two hours at the Moscone West Center and actually contacted Clifford Mulish of Iola, Wisconsin who provided Edward C. Rochette’s Colorado Springs address. Rochette authored *medallic portraits of John F. Kennedy* years ago and is still extant. Perhaps he has more up to date info on the medals of JFK

Anyway I hope enclosed essay is a possible entry with photo coverage (also enclosed) in the *MCA Advisory*

sweepstakes. Thank you very much for your recent communiqué and I certainly do enjoy *The MCA Advisory*. Keep up the good work.

Tom Gates

Dear Mr. Adams,

Just received the July copy of the MCA Newsletter and noted on page 5 the article relating to the Libertas Americana Medal. As I believe you may be aware. I have a collection of these medals along with various reference materials relating thereto.

The article states in part that at least 100 of the medals were made silver and 300 in bronze. I have reviewed such reference materials as I have and cannot find any reference that indicates those large numbers in silver was 50 and 200 in bronze. I would like to add the reference item that gives the aforementioned numbers to my collection and I would appreciate it if you could provide me with a reference title that I may purchase.

These kinds of articles in the MCA are very much appreciated in providing sources for research and basic data about our hobby and our collections.

You have my best wishes for your future efforts.

Theodore O. McCann

Dear Theodore,

Your are correct in challenging me on the number of Libertas medals issued: My piece was written on an airplane and not subsequently checked against other sources such as your estimate of 50

silver's and 200 in bronze. I hope to uncover more definitive evidence from the editors of the Franklin Papers who are just now reaching the period in question. Dr. Franklin, bless his heart, did send a packet of medals to the President of Congress—one for every member and one for every governor—so there are a fair number of them out there. --Ed.

Hi John:

Received the MAD Advisory. Can I get an extra copy of the May issue where my article appeared?

To blow my own horn; I received First Place, the ANA's Wayte and Olga Raymond award (funded by a grant from John Ford!) for the article on Washington Before Boston.

The Betts medals (in the forthcoming Ford sales -ed.) are exciting, but what do you think of 123 (I think) Indian Peace Medals in silver? Also don't forget the 5,000 plus lots of tokens and medals I cataloged for Stack's. Clearly the best early token collection ever, and probably the best political collection ever sold. Who knows when we get to them. Don't forget the four unique Novas that might be a sale in itself.

Maybe we'll have twenty Ford sales?

Best regards,

George Fuld

John:

I must say that your obit for Ford is the best of all I have seen - you must

go and work for Fox News - it was "fair and balanced!"

If I have not before requested it, I would like an off print of Dave Menchell's work.

Joe Levine

Dear John,

I enjoyed your piece in remembrance of John Ford. I thought it struck just the right balance, acknowledging his many contributions with sincere appreciation, while not ignoring the "warts," nor lamenting the role they played in the many projects left undone.

But there was one small glitch-- unless you meant to put Mike Hodder at Ford's side as Catesby to his Richard III, on Bosworth Field (Act V, Scent 4: Richard: "A horse, a horse! My kingdom for a horse!" Catesby: "Withdraw my lord; I'll help you to a horse."), I think you meant to say that Mike played the part of Boswell to Ford-as-Johnson, in his superb cataloging of the collection.

Harry Salyards

Harry – you show he “downside” of having educated readers. –Ed.

Dear John,

First, thank you for the excellent job you are doing as editor. As a volunteer in several other numismatic organizations, although not editor, I can appreciate the dedication, time and effort it takes to issue a MCA Advisory each month. All members of the MCA

appreciate it. Now if we all can do our part and send you articles to edit.

Second, if you receive enough interest, I would appreciate an offprint of both David Menchell's French and Indian War medals and David Alexander's Society of Medallist.

Third, one of your letter writers commented on the Johnson inaugural medal, for the folks who don't collect US presidential inaugural medals, there is a difference between an inaugural medal and an official inaugural medal. The latter is selected and authorized with the consent of the inaugural committee (or at least the chairperson) and President by the medal subcommittee. The former is any other medal that commemorates an inaugural. While David Alexander's article in the May MCA Advisory might have given the impression that the LBJ medal was an official inaugural medal, the article actual only says inaugural medal.

Ron Thompson

Hi Ray,

What was the impact on the C-4 club with all the Ford sales? With Betts medals coming up in January, if there is anything I should be thinking about in terms of guiding Medal Collectors of America through this period of great opportunity? Many thanks for your wisdom.

Best,

John Adams

(Ray Williams is the much-admired president of C-4, the Colonial Collectors' Club)

Hi John,

I always have opinions, whether I'd call them wisdom is another thing. Yes, the Ford sales have had an impact on the hobby. There has been an excitement before and during each sale. There have been coins that sold for silly prices and a few were bargains. In general, the average pricing was strong. These strong prices seems to have affected only the price levels of the very rare, or very high grade, coins in the market place. The VF and average grade coins don't seem to have risen in value much due to the sales.

I don't know the extent of Ford's collection of Betts Medals. If it is anything like the previous sales, I'd strongly recommend that members of the MCA attempt to attend the auction and lot view in person—It could be the experience of a lifetime. Even if unsuccessful on the auction floor, they will see medals that they may never see again. Also, the social aspect surrounding these sales should not be forgotten.

If there are any members of MCA that are not on the Stack's mailing list, now is the time to register. The catalog will be a welcome addition to their libraries. I don't know if Mike Hodder will be cataloging the Betts material—or if David Alexander will be involved. If you take all the Ford catalogs to this point and stack them on a shelf, the sheer size of all the information placed in print in such a short time, is awesome. Mike Hodder must be exhausted. I think a year's R&R on a tropical island is in order for Mike!

I wish I could have some true wisdom for your to share with the members of MCA...Just let them know

that this is history in the making and don't let the sale pass them by. They'll regret it for decades! Hope to see you soon,

Ray (Williams, President of C-4)

These are "words to the wise."—Ed.

An Interesting letter to the Colonial Group Chat Room:

Hi All,

Jeff's last post with a coin engraved very nicely has inspired this post. I have a great respect for the knowledge that the average colonial collector has with respect to his/her specialized field. I think the nature of what we collect inspires us to learn more about the coins and their history. BUT, have you ever sat down and talked with a collector of colonial medals? The Betts Medal Collectors are amazing. Not to embarrass anyone, but I've had occasion to talk (and/or listen) to collectors like David Menchell, John Adams, Joe Lasser, David Alexander, and others. Their historical knowledge of the colonial time period is unequalled by most "colonial collectors" that I know. We study the coins, minting technologies, minters, engravers, etc. The medal collectors seem to study the history. I received a nice email from John Adams this morning, and I was thinking that I should consider joining the MCA...Are there any here that are members of MCA and can tell us a little about the organization and its publications?

Ray (Williams, President of C-4)

David Menchell's response to Ray Williams:

Hi Ray,

MCA has been quite active of late, with John Adams currently at the helm and largely responsible for improving the quality and regularity (monthly) of our publication, the MCA Advisory.

Although John and I have presented a good amount of material dealing with Colonial medals, and much of last year's COAC on Betts medals was summarized in the Advisory, the field of medal collecting is vast, reflected in the wide range of articles covering such diverse topics as the Society of Medalists, the Carnegie medal, medals issued by the U.S. Mint, Renaissance medals, the development of electrotpe technology, etc. etc. But never fear, Colonial types!

With the involvement of John, myself, John K. and several other Colonial fanatics, information on Colonial and early Federal medals will always be given a prominent place. We are also currently working on the issuance of a club medal and publication of references focusing on specific topics. We recently produced an offprint of my series originally in the Advisory dealing with the medals of the French and Indian War, with color illustrations of the medals discussed. For a brief overview of the organization, general information on medal collecting, and a membership application, our website is www.medalcollectos.org.

Dave M.

Dear Mr. Adams,

I'm uncertain if you are the contact for Menchell's offprint, or whether Mr. Tayman is. In any event, I'm interested in obtaining a bound copy and I assume you can help me.

There's been a good deal of commentary published recently about John Ford. Many thanks for your retrospective on him, which I found as balanced and revealing as anything else I've read.

Best regards,

Tom Adams

The ANA is offering two items that are of great use to medal collectors:

- 1) Digital Caliper (item #SU 109) at \$65.00 or \$55.00 to members. Battery operated. Scale is 0 to 150mm.
- 2) Dillion Grain Scale (item #SU 004G). Reads out in grains or grams. Member price including battery and adapter is \$150.00

To order, call 1-800-367-9723, ext. 170 or e-mail enterprise@money.org.

David Menchell's offprints on the French and Indian War (Medals of Conflict/Medals of Conquest) are available in quarto size for \$10.00 and octavo size, signed and numbered, for \$35.00.